THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'79 **Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.** **Donation $2.** **Free coffee.** **For information call 586-8486.**

THURSDAY, APRIL 26

Andrew Noren's CHARMED PARTICLES

CHARMED PARTICLES (1978) 80 min. by Andrew Noren

"Film-diarist Noren's 1968 KODAK GHOST POEMS was notorious for its explicit sexual scenes; CHARMED PARTICLES is equally libidinal but its eroticism seems sublimated into the play of light and shadow to suggest a form of sexualized seeing. Eschewing color, Noren uses high-contrast black-and-white, macro close-ups, pixillation, and jagged bursts of imagery to achieve an intensity which, if not sustained over the film's hour-length, goes far beond the lyrical." from J. Hoberman's 10 best of 1978 - Village Voice

"A harvest, record of a year's work in the lighted field-
shadows of that light, light of its shadows
the Sun a shadow of the vanished screaming beast
who dreams our luminous illusion of flesh
lights of light, shadows of shadow...
So, light nets, traps for shadow
caught, charged with darkness, charged with lightness
disguised as figures, imprisoned in the grains
raging in the cage of the frame." A.N.

SUNDAY, APRIL 29

KEEPING KINKY & Other Films

ED JONES IN PERSON

Edward Jones' RETURN TO MEXICO was a winner at this year's Ann Arbor film fistival as were many of his earlier films in previous film festivals across the country. Edward Jones is a local filmmaker as well as a graduate of the San Francisco Art institute whose films have been featured on many programs here over the past five years. This evening marks his first one-man show at the Cinematheque and constitutes a retrospective of the films he is still interested in showing publicly. Our program will include:

TIM-BONNIE (1972) 1 min.
CINE INSURGENTE (1971) 3min.
KEEPING KINKY (1973) 3 min.
AT EASE IN THE BOBOSPHERE (1974) 5 min.
HASTA LUMBAGO (1975) 10min.
SUBPOENA FOR SABINE (1976) 3min.
A TOUTE BETISE (1976) 3min.
ST RUBE (1977) 16min.
RETURNS TO MEXICO (1978) 18min.
CEREMONY AND CELEBRATION: HOW SOME HIPSTERS ONCE TIED THE KNOT (1979) 10 min. (world Premiere)

THURSDAY, MAY 3

SAPPHO and Other Premieres

BARBARA HAMMER IN PERSON

A serious film-watcher as well as a serious film-maker Barbara Hammer has undergone one of the of the most amazing evolutions of any film artist I know. From middle-class housewife to outrageous lesbian seperatist to a true lyracist of the cinema her films document the whole trip as some kind of modern day odyssey. In these most recent films she has continued to develop her own personal cinema into a fully mature presentation exhibiting a full range of film language and poetic sensibilities. She has also become one of San Francisco's more prolific filmmakers. - C.V.

This evening's program will include all films made since her last show a year ago:

HOME (1978) 15min. - A recapturing of the filmmakers middle-class "Roots"; The variety of film stocks used and the experimental rephotography create a graphic, bas-relief outline of the filmmaker's earliest visual memories of the home she lived in for the first ten years of her life.

DOUBLE STRENGTH (1978) 15 min. - A relationship between two women who use trapeze and suspended apparatus, movement and Gestalt therapy in their performances and intimate friendship. The beginning, the middle, the end, the beginning again of a woman-identified love: a study of stillness and motion in relationship and film. Starring Terry Sendgraff

SAPPHO (1978) 6min. -"An experimental project film made by my film class at the Woman's Building in Los Angeles. It's a celebration of the Lesbian Goddess incarnated in Sappho, the 6th century B.C. lyric poet and mother of lesbian poets today." "There are no people. natural images, exciting use of camera, filters. nature, she stands still, she dances, she lives through me, more my mother incarnated than Sappho.

EDWARD JONES by Connie Hatch

Dwoskin's DEATH AND DEVIL

SUNDAY, MAY 6

DEATH AND DEVIL

STEVE DWOSKIN IN PERSON

Adapted from Wedekind's play TOD UND TEUFEL, Dwoskin's film is a feature-length work shot in color and played in German. The director describes the movie as (like the play) "concerned with sexual barriers and misconceptions, saying something about the roll-playing, particularly the female role, and the confusion surrounding sexual and sensual involvement." The action takes place within various rooms of a large house, and concerns the confrontations experienced by the characters, "following Wedekind's attempt to realize the person rather than an exacting narrative story. One 'drifts' through the character's encounters and confrontations in time." Made in West Germany (1973) with Charles Reginer, Carola Reginer, Brigitte Rau, Matthias Von Spallart, Ulla Larson.

THURSDAY, MAY 10

PACIFIC FAR EAST LINE and Other Films

ABIGAIL CHILD IN PERSON

"Currently Ive been working wt. color -tones (as heard/the representing image fleeting so you cant hold on, not looking for a cadence/attending divergence as consciousness does, the line that follows -in all its parts, distraction/pin pricks -of and in a physical mobility that is nearing chaos, i.e. its edge and form appears-surprised, LT.s" -A.C.

Our program will include:

SOME EXTERIOR PRESENCE (1977) 16min. - "red, nuns hands, the elevated, plus. Cut from outtakes from a tv. documentary I was directing in the spring of 75 in So Bronx and Brownsville, 4-handed structure: original footage manipulated, optically printed, then manipulated again."

DAYLT TEST SECTION (1978) 4min. - "fragment from editing study with enlarged appreciation of loaded images/all puns intended."

PERIPETEIA I & II (1977) 20min. "What blind conatus of nature should produce in birds." Filmed in Oregon coastal forrest.

PACIFIC FAR EAST LINE: (1978) 15min. - The left sinister twilight hands the metallurgy outside. The robot has a dynamo which incorporates heroic facts." -Changing light and horizon of downtown San Francisco over the past two years, as viewed from my windows.

ORNAMENTALS (1979) 10min. - Color wheels across time.

SUNDAY, MAY 13

Ernie Gehr—Part One

SERENE VELOCITY & Other Films

ERNIE GEHR IN PERSON

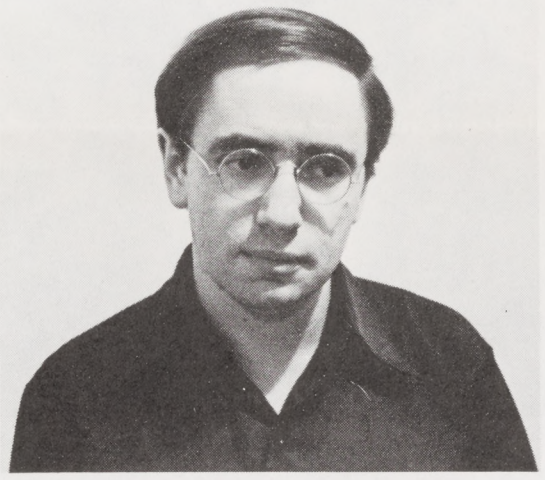
In New York City a program of films by Ernie Gehr is always an occasion for turn-away audiences as still in his thirties he is considered by many to be the most firmly established film artists of his generation. Of his work Hollis Frampton has stated, "That film, all film, is "about" light, is an operational commonplace. In Ernie Gehr's films, light seems an absolute quality of the image. Light is IN the image.

"This light is not merely the energy beamed from the projector, by which the film is seen; it is the energy streaming from Ernie Gehr's lucid sensibility, by which virtue we see."

This program will feature five earlier films plus a sound piece:

MORNING (1968) 4min., WAIT (1968) 7min., REVERBERATION (1969), sound piece, FIELD (1970) 19min., SERENE VELOCITY (1970) 23 min.

"SERENE VELOCITY established Gehr's reputation as a major filmmaker of the generation that began exhibiting works in the Sixties. It is a tour-de-force of interior rhythm with minimal exterior subject matter. Gehr filmed the empty corridor of a university building throughout a night and into the following dawn... The filmmaker positioned his tripod within the corridor and then proceeded to alter his zoom lens every four frames.... He alternates four frames at 50mm with four at 55mm. After a considerable period the differential increases; 45mm to 60mm. Thus the film proceeds with ever increasing optical shocks... Although the absolute rhythm never changes, the film effects a crescendo because of the extreme illusions of distance by the end. ...In its overall shape SERENE VELOCITY moves from a vibrating pulse within an optical depth to an accordion-like slamming and stretching of the visual field." - P. Adams Sitney, Visionary Film



Ernie Gehr by Myrel Glick

THURSDAY, MAY 17

Ernie Gehr—Part Two

RAPTURE OF THE DEEP and STILL

ERNIE GEHR IN PERSON

This program will feature Gehr's most recent films:

STILL (1971) 60min. - "...is less spectacular, yet technically even more impressive, than SERENE VELOCITY, for in this film he succeeds in creating a range of image density from the most evanescent to opaque. For fifty-four minutes and in eight discernable sections the camera concentrates on about one third of a New York City block. From a ground-floor window he shot across the street, deliminating a moderately shallow 'theatre' of the greater part of three buildings and all the pedestrian and motor traffic in front of them. Through elaborate superimpositions he was able to combine both apparently solid figures in motion with transparent people and vehicles of varying intensities of exposure. This layering of imagery against the same background stresses the horizontal planes of movement--dominated by the right-to-left flow of one-way traffic - so that the occasional diagonal movement of a jaywalker becomes a rich visual adventure."- Sitney, Visionary Film

RAPTURE OF THE DEEP (1978) - "I don't think there's a filmmaker in the history of the medium who has achieved more through the succinct deployment of a few elements than Ernie Gehr. To make RAPTURE OF THE DEEP, Gehr performed three precise operations upon a short 'jumble of transient patterns' first recorded in San Francisco sometime between the turn of the century and the earthquake of 1906. A camera mounted in the front car of the Market Street trolly progresses forward towards the Embarcadero and increasingly massive tower of the Ferry Building. At an even rate of speed it sails through a sea of pedestrians and bicyclists, horse-drawn and automatic vehicles.

"'Anyone capable of being bored in a crowd is a blockhead,' Baudelaire's 'Painter of modern life' observed, and RAPTURE OF THE DEEP is crammed with a thousand and one incidents: Dandies and Gibson girls stroll through the dense midday traffic; Brand-new streetcars with shiny, reflective surfaces barrel across the screen to create a score of additional frames; the wind ripples a curtain and someone waves to us from the back of a wagon; horses splash over cobblestones. A boy races the camera to the very end of the line, circling the moving trolley like some erratic asteroid....

"Gehr permits us to savor these events, without arresting their flow, by step-printing the origional four-minute trip at a ratio of eight-to-one. A simultaneous increase in contrast causes the grey tonalities of the origional to undergo a violent, mysterious shift with each eight-frame pulse. As the background flickers in or out --the image oscillating between abstraction and representation --the viewer becomes acutely conscious of every scratch, scar or defect on the origional emulsion. But as the materiality of the film is pushed smack up to the foreground, the eye is drawn deep into the frame, not only by the camera's headlong movement, but also the classic example of these parallel trolleytracks converging towards infinity." J. Hoberman

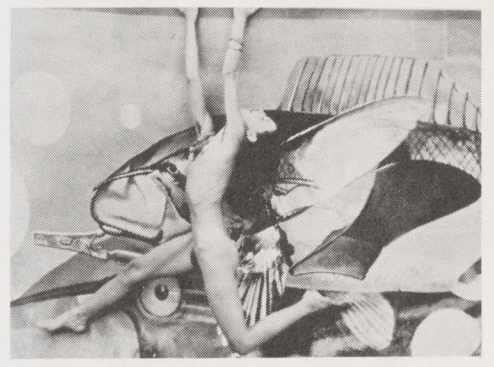
THURSDAY, MAY 24

ON A PAVING STONE MOUNTED

THADDEUS O'SULLIVAN IN PERSON

"Story-telling is an Irish talent which the film ON A PAVING STONE MOUNTED never lets down. As with a good story, the lengths and breadths of vocabulary and expression (from choice) puts colour and depth into what could be otherwise flat monotone and dullness. O'Sullivan's film visually engages in an unusual manner of filmic telling. The images, like the story, become unusual because they transform without qualifying definitions, and this, in itself, is involving and exciting. The story is the telling of a dream and a journey; of two places and more than two times. It is of changing thoughts and memories. It is told in a richness of images and events which elaborate on themselves in a lyrical hardness, in a crossover between the Irish and English way. It is seen (therby told) by an Irishman. At first it is a romance set against the raw and basic manner and lifestyle in Ireland, coupled with a dreamed notion of English sophistication. So the film asks its first question, and arranges its possibilities - is it true?...

"And like a good Irish story (and like a good film) ON A PAVING STONE MOUNTED is rich in detail, with a balanced sense of timing. It is composed of lyrical grit, sometimes humour, and most of all, a certain sense of isolated sadness."



SUNDAY, MAY 27

Les Blank Presents Two Films About Chickens:

A POEM IS A NAKED PERSON

(The Leon Russell Film)

and CHICKEN REEL

For 13 months in 1972-3 Les Blank worked for the rock star, Leon Russell following him around on concert tours and recording sessions in an attempt to make a documentary. He was never given a contract and was eventually fired when disputes arose between the two. Blank was left with 80 hrs. of footage and was forced to complete the film on his own. Due to lingering disagreements between Blank & Russel the film was never allowed to be released commercially and can only be shown in schools. Fortunately the Cinematheque is able to provide a rare showing for this film which has had little exposure.

"Caught up with A POEM IS A NAKED PERSON at Filmex, and liked it a good deal. I can see that you had your tribulations with the star and co-producer, but I'd say that, the way things worked out in the movie, the accounts are settled. Just as you told me, it's clear that he kind of stiffed you. Still, all the stuff about that old rock 'n' roll life style (especially the wedding!) rang true to me and very scary--about the best material on the rock scene I can recall, in fact. The recording session, the snake--and full of vinegar. Maybe the film wasn't all that neat and rounded off, but the good stuff's so strong and abundant it gives everything a hard spine." letter from Jay Cocks

THURSDAY, MAY 31

RAPE by JoAnn Elam
THE LAST RESORT
by Green Mountain Post Films

RAPE (35 min.) by JoAnn Elam

In RAPE, three rape victims speak to the filmmaker and to each other about their experiences. They express anger at their own rape and at other situations in which men intrude upon women. Their discussion touches upon the "battle of the sexes," women's fantasies and role in society, and the legal and judicial system.

"RAPE is a rare film for its refusal to co-opt a feminist subject with a reactionary patriarchal form. While using both the directness of video/cinema verite and the richness of traditional avant-garde filmmaking technique, Elam's politics of form make it clear that for once the capture of women in the eye of the camera means a reinforcement, not yet another exploitation."
- Ruby Rich

THE LAST RESORT (60 min.) by Daniel Keller and Harvey Wasserman (Green Mountain Post Films)

This document of the early days of the anti-nuclear movement records the 1976 confrontations at Seabrook, New Hampshire between opponents of the nuclear power plant to be constructed there and the civil authorities. The Seabrook demonstration was the first action of the East Coast Clamshell Alliance, and was ended with the mass arrest of over 2000 demonstrators. With cameo appearances by the governor of New Hampshire and then-presidential candidate Jimmy "Mr. Peanut" Carter.

SUNDAY, JUNE 3

23rd PSALM BRANCH

And Other Recent Films by Stan Brakhage

NIGHTMARE SERIES (1978) 23 min. - "Four films so related to each other as to be an equivalent of that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night. A decade and a half ago, poet Robert Kelly told me that the 'crucial work' of our time might be what he calls 'the dream work': I hope, with this SERIES, to have entertained his challange more thoughtfully than with any previous 'dream' filmmaking. In homage to Sigmund Freud and Surrealism, this film proposes clear visible alternatives to the consideration of both 'The Interpretation of...' and all previous representations of . . . dreaming." S.B.

DUPLICITY II (1978) 20min. -"This, the second film of the continuing autogiographical Duplicity series, is composed of superimpositions much as the mind 'dupes' remembered experience into some semblance of, say, composed surety rather than imbalanced accuracy -- as thought may even warp 'scene' into symmetry, or 'face' into multitudinous mask. What will have been becomes what wil be being. I've tried to 'give the lie' to this genesis of all white-lying." --S.B.

23RD PSALM BRANCH: PART I (1966-78) - Originally created in 8mm a decade ago this film has recently been enlarged to 16mm due to deterioration of the origional. "The furthest that Brakhage came in extending the language of 8mm cinema was his editing of the 23RD PSALM BRANCH. ...The phenomenal and painstaking craftsmanship of this film reflects the intensity of the obsession with which its theme grasped his mind. In 1966, out of confusion about the vietnam war and the American reaction to it, Brakhage began to meditate on the nature of war...The fruit of his studies and thoughts was the longest and most important of the SONGS... it is an apocalypse of the imagination." P. Adams Sitney Visionary Film

THURSDAY, JUNE 7-SUNDAY, JUNE 10

Ann Arbor Film Festival Tour

29 prize-winning films selected from over 350 entries at last March's 17th Annual Ann Arbor Film Festival will have their only West Coast showing. The Ann Arbor Film Festival is the oldest U.S. festival that emphasizes independent & personal cinema. The films range from animation, drama & documentary to non-narrative forms. The entire official tour will be screened in three parts over three nights: Thursday, Friday and Saturday at 8:00 PM. Highlights chosen from those shows will be shown in two parts Sunday, June 10th at 8:00 & 9:45 pm. when at least $350.00 in local prizes will be awarded. There will be a special subscription series price for all five shows for $5.00. Tickets available at the Cinematheque beginning May 24th.

Thursday, June 7—Opening Night

THE SANTA CLAUS ACTION Jon Bang Carlson & Solvognen (winner of 750.00 Tom Berman Award); WITH BABES & BANNERS Anne Bohlen, Lyn Goldfarb & Lorraine Gray; MAKE ME PSYCHIC Sally Cruikshank; FOREGROUNDS Pat O'Neill; MOTHER GOOSE David Bishop; AEQUA Erich Seibert; WOMEN'S ANSWER Agnes Varda; REFLECTO-VISION Richard Barber; THE DISCIPLINE OF DE Gus Van Sant; THE SOO LOCKS William Blanchard; LANDSCAPE AND ROOM David Haxton.

Friday, June 8

FLOOR SHOW Richard Meyers; PUNKING OUT Carson, Kossakowski, Shore; RAPID EYE MOVEMENTS Jeff Carpenter, Mary Lambert; RETURNS TO MEXICO Edward Jones; SCREW Margaret Doogan; BRIDES Sharon J. Sachs; REFLEXFILM/FAMILY FILM & PHONEME FROLICS Dana Hodgdon.

Saturday, June 9

GRAND OPERA James Benning; MONGOLOID Bruce Conner; ASPARAGUS Suzan Pitt, DUB FILM Doug Wendt; IMPASSE Frank & Caroline Mouris; MINIMUM CHARGE: NO COVER Holly Dale & Janis Cole; DIAGRAM FILM Paul Glabicki; THE MYSTIC MUNDANE Andrew A. Myerson; DOCTOR MEN Norman E. Magden.

Sunday, June 10—Festival Highlights and Presentation of Awards

Two Different Shows—8 p.m. and 10 p.m.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation for Art in Cinema/339 Head St./ San Francisco, CA 94132

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